

## Little Musicians of the East Side

The Music School Settlement  
and Its Enthusiastic Pupils.

Ten years ago the Music School Settlement consisted of half a score of East Side pupils who met in the basement of a church. There are at present enrolled in the school 800 pupils and a thousand more are waiting the chance to enter.

Eight years ago David Mannes took the Music School Settlement in charge. The progress it has made since is shown in the Child Welfare Exhibit, where its pupils have performed several times. Recently its pupils had their first "real" appearance, as one of the young musicians expressed it, at Carnegie Hall.



SOME OF THE ORCHESTRA PLAYING AT CARNEGIE HALL.

The programme included selections from Mozart, Handel, Strauss, Grieg, Wagner, the rendition of which by some four score pupils was met with frequent applause by a house packed from footlights to frieze.

Carnegie Hall audiences are not played every Saturday afternoon by the pupils of the Music School Settlement, and when Mr. Mannes called "gentlemen of the first violin" a queue of proud youths, heads thrown back, shoulders squared, responded. "Ladies of the first violin" was next heard, and a front row of white frocks ushered in a procession of maidens with braided hair and knee length skirts. "Ladies of the cello" was the next call.

When a pupil is enrolled at the school he must have a kit, for which, if he is able to, he pays \$2.50, this including fiddle, stand, case, etc. He is allowed to pay

plishments of her young platform friend in an awestruck tone.

Why, she plays the violin just as well as she does the piano! her little brother, who is only 4 years old, plays beautifully, and all the family know music just as well as they do speaking," she says.

It is further learned that during the last year schools modelled on the plan of the one in New York have been started successfully in Brooklyn, Philadelphia, Boston, Providence, Pittsfield, Albany, Cleveland, Chicago, St. Paul and San Francisco.

Many of the boys who play the violin have to sit on the edge of their chairs, their knickerbockered legs making futile attempts to reach the floor and gain a leverage. It is noticed that their hair has a tendency to grow to musical length and here and there you see owls

eyes protected by round rimmed glasses. But the general impression gained is that the pupils are well nourished, normally healthy, having food for soul and body wisely divided. In fact the statement of Mr. Mannes after the concert, "that the making of professional musicians at the settlement is discouraged unless talent is exceptional," is borne out by the general characteristics of the class.

Possibly the happiest person on the platform, and happiness is raised to the 10th power this afternoon, is a small girl, her brunette braids tied with flaring red bows, who sits right behind her big brother, aged 13. The brother plays in the senior orchestra part. She is not



A FRIEND OF "THE FRIENDLY COW."

an active musician herself, but sympathetic and generous with her applause. She waves ecstatic pipe stem legs occasionally, particularly at the rendition of Handel's "Largo"; carries brother's programme under her arm, which prevents her from applauding in the usual manner, and her presence is explained by the fact that her brother had no one to leave her with, so he did the usual thing and brought her along. As a platform guest she is an inimitable feature of the decorative part of the scene.

One of the children of the Music Settlement gives lessons to his father, and when asked by one of the teachers if his pupil ever practised was quite indignant, and answered:

"I should think a man that had always wanted to know how to play and never had a chance when he did get it would practise, wouldn't you?"

While the aim of the settlement has never been to produce professional musicians, naturally the bent of those destined by nature for that profession has not been interfered with. A majority of the eighty teachers now employed in the settlement are one time pupils, and many of the graduates teach outside pupils and are members of other musical societies of a professional nature. One of these graduates has brought over his entire family from Russia by the proceeds of his musical work alone.

Another youth found wandering about the East Side streets by Mr. Mannes, knowing no single word of English, is now one of the most promising members of the settlement, and has also been able to help his family escape privation and hardships in their native Russia.

There was a poor woman on the East Side with a big family to support. It was a great grievance to her that Isadore could not afford to pay for the violin and equipment necessary for his lessons in the Music School Settlement, where three of his playfellows went. Isadore had rare musical talent, so she believed, and yet nothing could be done.

Well, one day she started out with a scrubbing brush and the youngest child,



"LADIES AND GENTLEMEN OF THE FIRST VIOLIN."

who could not be left at home, and for many, many weeks she scrubbed down the stairs and washed out the entrance



A PIANO LESSON AT THE SETTLEMENT.

on the evenings of the students' recitals when Isadore tucks his fiddle under his chin, pulls his spectacles into place and scrapes the bow across the catgut!

Then there was Abraham. He was up against the same problem as Isadore's—ambition, talent, and nothing to further them. The iron entered Abraham's soul, for he had not Isadore's philosophy. Time and time again he put it up to his mother, but what could she do with seven children, an invalid husband and a lodger? The \$4 that was necessary loomed large on the Oppenheimer horizon.

One day the lodger asked that he might bring a friend there, and the mother told Abraham that if he was willing to give up his cot and sleep on the kitchen floor with his head under the table and his feet under the stove he could have the money that came from the stranger. Abe didn't hesitate a moment. In fact he jumped at the chance.

Every morning when the mother got up to make the fire she had first to pull Abe out from under the stove and put him into her own bed for his final cat-

"Not very long ago a rich woman who came down to one of the Sunday morning rehearsals was much impressed with the playing of one of the boys and wanted to give him some money to buy a better fiddle than the \$4 one he was so proud of. He refused her offer very politely, telling her that if she had some work he could do outside of school hours he would be very grateful and in that way could earn money enough to buy his fiddle. I think that boy's spirit is not unique; the atmosphere of the establishment tends to self-respect."

Last year there were 30,000 lessons given. The musicians are divided into three orchestras, this division determined less by age than by fitness; they are the senior, junior and elementary orchestras, with sixty, seventy-one and twenty-one members respectively. At the recitals given at the Music School Settlement during this time there were 10,000 present, and several well known artists have come down town and enjoyed the appreciative enthusiasm with which their visits have been received. About one-third of the



IN THE MUSIC LIBRARY.

nap and she shared his triumph when the violin was bought and his lessons commenced.

These are but a few stories out of the many heard, all showing the insistent demand which the Music School Settlement is trying to answer.

"Our primary object," said Mr. Mannes, "is to make the home pleasanter by bringing to it the softening influence of music. The man who can play the fiddle when he is tired has got an insurance policy against every mental and moral ill of that time which is as valuable to him as is the endowment policy which may protect him from physical ills."

"We don't even exact musical talent in the beginner. If it is there, all very well; if not, we will develop it from the tiniest seed. We don't intend to educate what some one has called 'artistic vagabonds' to set adrift on the country a lot of musical vagrants unfitted for anything else and not fitted for this pursuit. No, we want these boys and girls to become better citizens by means of the lessons taught here."

scholars are Russians and a great many of the others are Italians."

The Music School Settlement moved to its present home in East Third street from Rivington street, where it was inadequately housed for a couple of years. The problem of finding a suitable home ended in the solution of buying the property outright with a slender capital and the interest on a mortgage to start out with. Two houses were bought and thrown together. Although the Music Settlement has from its start been supported entirely by personal subscriptions, these have been so generous that the mortgage on the property has been paid off, a third house added and improvements on this made, all within the last two years. To-day, if not in the financial condition that it would like to be, at least the property is free from debt and in fair running order, its sole anxiety that of providing instruction and privileges to the several hundred applicants who are ready and eager to take advantage of the musical opportunities.

## WOMEN AND PUBLIC BRIDGE

A BLACKLIST ONE RESULT OF THE MANIA TO WIN.

Tricks Which Are Common at the Large Games for the Benefit of Charities. Raids on the Prize Table Stopped, but Scores Are Still Tinkered With.

This is the season of the year when bridge is played by wholesale and when any number of players from two hundred to a thousand or more may take part in a scramble for prizes in a game arranged for the benefit of some charity. The schemes for winning prizes that have been thought out and put into execution at some of these games are remarkable.

In the crush that used to surround the prize tables when they were set up in the room in which the game was played it was found that some woman would occasionally hand things to a friend to look at and somehow or other those things would be returned to the table, although neither the woman nor her friend had won a prize. Other women who had not won anything would calmly say to one of the ladies in charge of the table: "I am Mrs. So-and-so. I think I will take this one for a prize, and walk off with it." The result of such manoeuvres was that sometimes there were not enough prizes left to go round.

To prevent this ropes were used to keep the table all but the actual prize money and rows of card tables were sometimes pushed together to form a barrier, but none of these precautions was of avail, as the women would break through everything. Now it is the custom to keep the prizes in a separate room and no one is admitted but those whose names are called by the official scorer, and then only two at a time, the highest bidder.

This enables the committee to see that the prizes are properly distributed, the rule being to touch the prize as it goes by when one could not get to a public bridge game. It was not until they were asked for their prizes when the scores were called, and the system of making announcements at the end of the game, of giving the prizes home to the winners afterward was never popular. What a public bridge player usually wants is to be called before the others, to have her name loudly announced, as a winner and to march into the prize room ahead of the crowd. They do not mind the crowd of the head and the torn dresses and the mud on the subway.

It is the struggle for these prizes, the desire for their intrinsic value, that the managers of public bridge games have been compelled to insist on certain rules of play as strictly as if their aim were

to prevent the Hope diamond from falling into the wrong hands. As one scheme after another has come to light rules have been made to meet it, but there are still a number of tricks that no legislation will cover and it is left to the vigilance and good judgment of the committee to detect them.

In the old days when bridge was first played and the high scores at each table progressed the methods familiar to the expert players were used, the successful pair getting a punch mark on their tally cards. It did not take long to discover that there were persons capable of carrying duplicate punches in their handbags which were slyly brought into action.

As soon as a woman heard the highest score called she could usually beat it out by a point or two and secure for herself the coveted first choice among perhaps a hundred objects ranging from a parasol to a package of writing paper.

As the game developed and the crowds became so great that the space required for the movement of the players in a progressive game was all needed for additional tables, pivot bridge became the style, the four players at the table remaining there but changing partners for each of the three rubbers. This was advertised as an excellent thing for those who wished to play but did not care to mingle with strangers. Any woman could make up her own table and have a pleasant social game with friends.

This arrangement opened the way for one of the most barefaced systems of cheating that has ever been tried at the bridge table. Four players would form a combination to make sure of the prize every time by getting together at the same table and doubling everything.

This meant that some one of the four would have a score worth talking about, and no matter which of the four it was she was supposed to be one of the losers when the same four met again at another public bridge game and worked the same scheme for the benefit of some other member of the quartet. It was to make this proceeding impossible that the rule was introduced to give a prize for every table, but that has never been as popular a method as to give the highest scores in the room the first place.

It is matter of common gossip that one woman managed her declarations in such a manner that she always came out ahead under this arrangement, which led to a revolt among the others, with the result that the four broke up, each of the three who had not won anything secretly vowing revenge upon the woman who had taken three or four prizes in succession.

high score and that the traitress was beaten at her own game.

The man who was running the game quietly ignored these scores, as he knew it was impossible for four different women playing at four different tables to make over 500 points apiece in three rubbers. He did not even announce the names, but put the cards in his pocket, so that the

names and addresses written at the top of each should be useful for reference in games to come.

It may come as news to some of those who play at these public bridge games to learn that there is in existence such a thing as a blacklist of players who have been detected in falsifying their scores and that those persons are watched, either

by some person on the committee or by some unsuspected individual sitting at a neighboring table. The moment a black-listed name is found at the head of a score card the figures are very carefully gone over and if there is anything suspicious about them the trick and honor scores of each rubber are found and examined.

When it is not feasible to give a prize to every table the managers of these public bridge games put a stop to the abuse of the doubling privilege by making a rule that no doubling shall be allowed under any circumstances. The first game at which this rule was announced was played at Greenwich, Conn., three years ago and the applause with which the rule was received showed plainly that the necessity for it was fully recognized.

This rule against doubling not only had the desired effect of stopping the unfair use of the double but it enabled those in charge of the game to verify the scores with much more certainty. An expert with a quick eye strolling through the room can run over the score of a rubber and detect an error while apparently merely watching part of the play of a hand.

With no doubling allowed the manager's troubles seemed to be at an end for a time at least, but only for a time. The next scheme tried was to falsify the returns. Nothing is easier than to turn 704 points into 904, and scores have been turned in which showed that 400 had been made to read 900. Even after it is announced that the lowest score that will win a prize is 740 it is not too late to turn in a score in which 708 has been changed to 768.

As the highest scores are usually checked over after they have been sorted out and those handed in at the last moment in this way are always under suspicion it is rather difficult to get one through if the figures have been changed. When such alterations have been found the cards are simply set aside, and if the owners inquire after them the error is shown them, but the cards, with the names on them, are preserved for reference in case the same thing happens again in another game.

In a public game in which about 600 players took part last year two women who were already under suspicion waited until all but two tables had finished and the scores of the others were all in. The score slips were sorted out according to rank on a large table on the stage and by means of the simple expedient of offering to hand in the scores of one of the late tables one of these two women was able to see that the highest score sorted out was 1,028 points. They accordingly made out their cards for 1,108 and 1,112 points, handing them in at the last moment.

THE GERMAN EMPRESS AND HER ONLY DAUGHTER, PRINCESS VICTORIA LOUISE.



Unfortunately for them they forgot to destroy the scores of the rubbers in detail, and these slips were picked off the floor by an assistant of the expert who was running the game. When the top score was announced as 1,028 points, two women at once protested and insisted that they were high with 1,100 and over, but no attention was paid to them by the announcer, who calmly proceeded to call off still lower scores.

The protests becoming louder and the

sympathy of some of the other players being enlisted the announcer interrupted the calling of the names for a minute to ask these two how it happened that each of them had won only 100 points on the first rubber, in which they were partners and had lost, and afterward made 500 points apiece on each of the two rubbers which they were not partners and still had a better score than the two others at the table who had won 320 points on the first rubber.

The immediate effect of this was to elicit from the two women in question an offer to fetch the other two players at their table to prove that the scores were correct, whereupon they promptly moved toward the door and lost no time in gaining the street.

Another common trick is for a woman to crowd in among those who know they have won prizes and who are close to the door of the prize room and to protest that she has handed in a score that is better than those being announced. Sometimes of course mistakes are unintentionally made in claiming prizes, such as the following:

"You called 720," says one, "and I made 700."

In being asked for the name a member of the committee is despatched to go through the rejected score cards, which are still on the table in order as sorted, and the card is soon produced, but the figures are 625 instead of 700.

One trick that is continually coming up is for some one to say that a prize winner had to go home but asked her to wait and get her prize for her. Sometimes the person who goes home does not know whether she will get a prize or not, in which case the delegate is honest; but in some instances the delegate is sure the score was 820 or something good like that and is much surprised when no such card can be found. So frequently does this occur that it looks as if it might be considered a good joke for a player who has made a very poor score to go right home after telling some acquaintance about it and get her prize for her.

There are, of course, a number of dodges in adding up the scores of the individual games before putting the rubber points on the individual score cards and this is rather difficult to detect. One trick which is used to be very common was in cancellation before adding.

Any one who was quick with a pencil could easily cancel in such a manner as to leave herself with 24 or 48 points. The trick it became the rule to let the players keep all they made, so that there was no need of cancellations to make the addition easier.

This fashion of keeping all you make instead of deducting the lower score from the higher was born of the apparently universal greed to increase the individual score. As long as the game is pivot and a prize for every table it makes no difference if the prizes are about equal in value. But if the scores are to be compared with those at other tables it sometimes makes a great deal of difference.

Suppose a player at one table wins 600 and loses 400, leaving her a balance of 200, at another table she wins 500 and loses 500, which gives her twice as good a balance as the other, yet under the system of keeping everything the heavy loser is the winner.

One of the most usual methods of illegally adding to the score is to play the third game, even when the same partners

have won the first two. Strange as it may appear there are not more than six women out of ten among those who frequent public bridge games who know the difference between a rubber and a game, and when they are told that they must not play the third game if the same players win the first two some of them will quit at the end of the second rubber when they are playing pivot.

When they are asked why they did not go on and play the third rubber so as to have one with each partner they will say that they were told not to play any more if the same player won two straight games! One pet dodge among those who snatch every point they can is to score 20 for each side when the aces are easy in a no trump. As for following the regular bridge rule and deducting for cheating, who would ever think of such a thing. No, indeed! Add the points for cheating every time and let the other side keep all the honors they get.

Some players have a convenient habit of forgetting the exact value of the honors, but it is remarkable that they never make a mistake against themselves. It is so easy to put down simple honors as diamonds as 16 instead of 12 or four honors in hearts as 18 instead of 32. One of the most ingenious methods of increasing the value of the honors is to add up the total points made in tricks and honors and then below this total to put down the 100 for the rubber and then add the whole thing up again, calmly passing it over to the adversary and asking if the addition is not correct. Here is a sample of this trick:

Any person running over this addition must admit that it is correct, although it is 130 too much. Sometimes those who have been imposed upon by this trick imagine it to be an unintentional mistake and correct it, even when it has been made by their partner and is to their own benefit, but those players are rare. Many a thoroughly honest player has been cheated into a prize instead of out of it by her partner.

The Eyes and Voice.

From the Chicago Tribune.

A physician in London, Dr. William Martin Richards, has had occasion to observe a relation existing between the eyes and the voice, and he recently made a statement of two cases that came under his treatment where actresses who had lost their voices completely recovered them when treated for defective eyes and fitted with proper glasses.

He tells of one young woman in whose family there was a hereditary habit of strabismus, and she was found to be in need of attention, and when she had been fitted with glasses she promptly recovered her singing voice.

When she had the glasses some time later and her eyes were once more neglected her voice also relapsed into a husky state that was not all of a sudden. This practitioner has observed a number of similar cases, and the discovery of the relation between the eyes and the voice should certainly be valuable to stage folk and others who depend largely upon their voices for the status in the world.